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rapture, that we fancy to illuminate the countenances of great spirits. They have little of that grand loftiness which ALLSTON saw in "the rapt Correggio," and even "through the abortive forms of the Dutch Rembrandt," and which exalts the soul like a great organ peal. Their merit, as pictures of emotion, is purely the merit of propriety.

Thus, for example, the head of the *Sibyl* is gracefully conceived and executed, yet the inspiration might have been conveyed much more forcibly and definitely. The same also is true of the *St. John*; here the forehead is better, but the face is much marred by the too small mouth. There is less expression than grace in *Hope*, and in *Faith*, (concerning the composition of which latter, the artist has given what must appear, to some of his Unitarian friends, a very singular theological note, in his catalogue.) The countenance of *Mercy*, in the *Dream*, is a happier instance; the face, besides being one that might serve for a type of pure innocent beauty, has a radiant look hovering about it, which makes us see that she is dreaming of angels.

But, in general, whenever HUNTINGTON has attempted to express strong emotion, he appears least successful. His ideal is just, elevated, artist-like, but not intellectual or grand.—His figures and their positions are *picturesque*—i. e., such as should be used in painting, which is, by no means, the copyist of the action of real life—but they cannot justly be said to convey an impression of that epic or heroic passion which the subject frequently demands. They are stirred by the light ripples of sentiment, but not heaved by the ground-swell of emotion. The faces of Christiana and Mercy in the *Valley of the Shadow of Death*, and the general arrangement of the group, cannot be said to come up to a just conception of the subject—yet they are expressive to a degree, and pleasing, except the eyes of the first, which are very glassy. The *Marys at the Sepulchre* is perhaps the most successful of the artist's works of this kind, and in this we have the best illustration of his characteristic qualities of expression. The sentiment is conveyed in an elevated and pleasing manner, and this is all that can with truth be said of it.

Where purely picturesque subjects have been selected by the artist, they are more happily treated. Thus, the face of the girl in the *Sacred Lesson* is one so full of sweetness and beauty that it will forever haunt the memory. So, also, is the one in the *Master and Pupils*.

Another thing which will strike visitors to this collection, is the strong family likeness which runs through all the ideal faces. We have the same female heads over and over again; and there would seem to be but one type of old men in Mr. HUNTINGTON's imagination. We see him, for example, in Nos. 76, 69, 72, 74, 82, 83, 90, and 121. But perhaps it is hardly fair to tax an artist for repetitions of this kind, which would never have been apparent, had not the merit of the paintings brought them together in a single exhibition.

A much more serious fault with them is their defect in form. This is so obvious, and so great a defect—one of such consequence, too—and it occurs so generally, so universally, we might almost say, and to such an extent, in all these pictures, that we hardly know if we are not beguiled, by their excellencies of color and expres-

sion, into over-estimating their merit. In some of them—the very ones which we most admire for their sentiment—*Mercy's Dream* for instance—the human figure is so represented that we find it impossible to contemplate them without a sensation of pain. Is it because they study so much from lay figures that defects of proportion and drawing are more common with our artists than any other? Whatever be the cause, Mr. HUNTINGTON has by no means escaped the defect—so far from it, that it must seriously detract from works otherwise conceived purely and beautifully.

From whatever level of criticism we contemplate these paintings, we cannot avoid noticing this great blemish. With all respect for an artist who has aimed so well, and with every desire to write of his productions in a manner which shall tend, as they must tend, to advance our American Art, it must not be withheld that, in point of form, they are very defective—to too obviously so for minute criticism.

The pictures in the collection most free from this defect, are the landscapes. These are, in general, beautifully conceived and expressively treated. A curious circumstance—Mr. HUNTINGTON, in his preface, apologizes for their introduction:—"I trust," he says, "the critical will not be offended at the considerable number of landscapes in this collection, or accuse me too hastily of bringing forward so many specimens of a class of Art somewhat out of my usual course." So far from taking offence, we believe both critics and the public will agree in thinking the landscapes the most interesting pictures in the exhibition.

The "*Tuscan Scenery*," No. 64, is certainly, both in composition and execution, a piece which any landscape artist might be proud to have painted. The management of the light in the foreground, the variety in the middle, the wooded hill on the right, the magnificent open distance, the air perspective, all are excellent. It is a piece that would never tire; yet, if we must be critical, we would the immediate foreground had been smoother, and the forms of the hills throughout more graceful. The same may be remarked of *Recollections of Italy*, No. 75; here there is even more variety, and the atmosphere is admirable. The *Ruined Shrine*, No. 111, is another of similar merit.

The *Coast Scene*, No. 118, is excellent for its sky, and for the animation of its forms, which render it perhaps the most forcible of any. It is curious that the forms of natural scenery which are most striking, always bear a remote analogy to human expression—not a likeness, as on the Franconia mountains, for that is too strange and awful, but a sort of suggestion—a something which makes the object partake of life. Thus, in the contours of the rocks in this coast scene we trace a grim severity; they are like upturned faces of buried Titans. The waves, too, though they lack the transparency of ACHENBACH, have life in their motion.

Of the lesser landscapes, or, as their author terms them, "hints and dreams of situations and effects," No. 16, *The Traps*—a pass of the Shawangunk mountains—will be particularly admired. The wind blows across it so finely that it may almost be heard.

The excellence of many of the portraits, as likenesses, must be acknowledged by all who have seen the originals. Some of them are

highly finished; in others, a striking expression only has been attempted. Very generally among them the artist's deficiencies in form and drawing are quite apparent—sometimes, if we must say it, to such a degree as to bring them to the verge of caricature.

But for all this, the exhibition contains many pieces of high merit; and, as a whole, it is a very interesting collection. It is a severe test for an artist to have his principal works hung up by themselves in a separate room. All his mannerisms and defects come out in strong relief; while his originality is in danger of wearing by its sameness. And what is unfavorable for the artist is equally so for the observer. There being no opportunity for comparison, he has to rely solely on his own resources to correct his judgment. We hope our readers will remember this, if their opinions differ from those here expressed.

None of our artists have aimed more truly and purely for the elevation of Art than Mr. HUNTINGTON; he has great merit in this one respect alone—sufficient to entitle him to a high position. These remarks upon his productions have been made freely, and from a desire to advance, not only American Art, but (what perhaps ought to be regarded with quite as much leniency, since the profession of it is both delicate and thankless) AMERICAN CRITICISM.

G. W. P.

THE SCHOOL OF ART AT DUSSELDORF.

THE opening of the Düsseldorf gallery in our city, formed an epoch of no little importance in the annals of American Art. We had long felt the necessity of an exhibition among us, of works, showing the result of assiduous and thorough adherence to the systematic laws of Academic teaching. Every sincere lover of painting, therefore, hailed the advent of these beautiful strangers with the hope that the example thus presented, might be of more value than the barren precepts, which had previously been the principal guides of American Artists, and check that desire for *immediate realization*, which seems to be a national characteristic, and which, however useful in effecting internal improvements is extremely injurious in artistic education.

In the art of Painting, as in many other arts, excellence can only be attained by pursuing the beaten track of diligent, thorough and systematic labor. No instances have yet appeared of artists who, as it were, instinctively and intuitively painted good pictures. Such extemporaneous perfection is morally impossible. The ingredients necessary to the formation of artistic skill, are too numerous ever to be found combined by nature in a shape suitable for immediate use, without the maturing influences of time and study. Works, by our artists, are sometimes exhibited which indicate great capabilities and a pure feeling for Art, and of which the conceptions deserve to be embodied by the highest order of execution; but these pictures, instead of awakening the pleasurable emotions which the lofty nature of their subjects would otherwise call forth, only tend to create in the connoisseur a regret that the genius capable of conceiving such elevated ideas, should be wanting in the technical skill sufficient to give them a fit embodiment—that the poet, so to speak, should lack the power of language, to present to the world those heaven-born thoughts which filled his lofty imagination,

and which, if clothed in proper words, would gladden and ennoble, and find an echo in the hearts of thousands of his fellow-men.

We think that no other school in Europe could furnish a collection of pictures better calculated than the Düsseldorf Gallery to exhibit, by contrast, the most common defect in our American works, namely, the want of careful and accurate drawing. Every person who has inspected the European galleries, and more especially the German schools, must admit the great extent of this fault amongst us. Very many of our painters show in their productions a fine feeling for color, and generally a nice appreciation of character, and great natural vigor of action. Moreover, one of our prominent national attributes is enthusiasm. These are the germs which, with proper culture, may form, eventually, a great American school. But in many works hitherto produced, in which one, or perhaps all of the above mentioned merits are observable, the eye is shocked by some palpable fault in drawing, some unmistakable evidence of haste or carelessness, some lamentable deficiency in anatomical knowledge. This is not to be wondered at, when we discover the short space of time usually devoted in our academies, to the study of drawing, the foundation and basis of all good painting. Some few months of occasional attendance, are usually considered as sufficient to warrant the pupil in grasping the brush and palette. This is a fatal error. The process of painting is so much more fascinating than that of drawing, particularly when the latter consists merely in the copying of plaster casts, that it becomes a matter of real self-denial to continue this dry preparatory exercise, after the young painter has once experienced the delights of using color. It is in the severity of its elementary studies that the Düsseldorf school chiefly differs from our own, and to this cause its excellence may be chiefly attributed. We have thought that a slight sketch of the internal economy of this Academy, might not be uninteresting to those who, with ourselves, desire to see an improvement in our own practice in this very important particular.

The chief characteristic of the Düsseldorf school, as we have said, is the strict attention paid to the elementary principles of painting, and more particularly to drawing. The primary class consists of the very youngest beginners, who are employed, under the direction of a professor, in the simplest branches of instruction. After having acquired a certain degree of familiarity with the use of the crayon, and drawing objects in nature, the student prepares several drawings of plaster casts, carefully finished and modelled, which are presented for the inspection of a committee formed of the Faculty of the Academy, who have a session about twice in each month, and decide whether the candidate be sufficiently advanced to qualify him for a place in the next higher class—namely, the Antique School. The ordeal here is a very severe one; and but few candidates are admitted on the first application—particularly as the majority of those applying for entrance prefer making their preparatory studies in their own way, rather than to devote a somewhat tedious term of months (perhaps more than a year) to the elementary class. For admission into the Antique Class, it is necessary that the candidate should possess no inconsiderable knowledge in drawing. Skillful mechanical execution has

but little weight in the decision of the judges. Some of the most slovenly drawings are sometimes preferred to those of a very exquisite finish. Accuracy of outline, and perfect acquaintance with the modelling of the object, are all-important—and the judges to whose criticism these drawings are submitted, are those who have passed through the same trials themselves, and whose experienced eyes not even the smallest inaccuracy escapes. The great difference between the course pursued in the German (perhaps in all the European) schools and our own, is this—that the American student prosecutes his study of drawing as a secondary consideration, while he is, at the same time, engaged in some other occupation. If his object be to gain a mere accomplishment—an agreeable pastime—a few hours per week may suffice; but this will never make him a thorough artist. The Düsseldorf student devotes his whole time to this object. No other occupation is allowed to interfere with it. At a very early hour of the day, his duties commence. One or two hours are usually devoted to a lecture on anatomy or perspective, alternately—Professor Mücke giving instruction in the former, and Professor Wiegman in the latter department. The study of anatomy, as pursued in this school, is one peculiarly adapted to the purposes of artists. It has been much simplified of late years, and is strictly confined to that portion of anatomical knowledge which bears upon the external form. The lectures are amply illustrated, by drawings from the bones and muscles.

The Antique School embraces three large rooms or halls, in the lower part of the Academy building, in which are placed carefully selected collections of plaster casts, mostly from well-known antique statues. There are, however, casts from nature—hands, arms, legs, &c. The drawings are made upon a tinted paper, (stretched upon a wooden frame,) with black and white crayons. In making them, the stump is much used. To give an idea of the care with which they are executed, it will be only necessary to say, that two or three days are sometimes employed in completing the outline of a single head. It is studied in every feature, placed in every light, and observed from every point of view—and by touch as well as sight. To a person unaccustomed to such scrupulous care, this apparently exaggerated caution becomes almost ridiculous; but it is only by such assiduous attention to the “finesses” of drawing that one is enabled to arrive at a just appreciation of those niceties which, when combined, form the beauty of the whole. The time usually devoted to the studying and careful drawing of a head, averages about two weeks. After having drawn a number of heads, varying according to the progress and perseverance of the student, from six to twelve, the study of the hand and foot is taken up. The Academy is provided with a number of plaster casts, of feet, hands, and limbs, taken from nature, as well as anatomical casts, displaying the arrangement of the sinews, &c. A similar careful study of the other parts of the body having been made, the student selects one of the full length figures, of which he makes a drawing, at first of small size. Having drawn a sufficient number of these to give him a tolerable idea of the human form, he is directed by the professor to prepare his “cartoon.” No student of the Academy is admitted from the Antique into

the Painting class, until he shall have made such a cartoon (the size of life, or the actual size of the original statue) as shall meet with the entire approbation of the professor. In the preparation of this drawing, students are sometimes diligently occupied whole months.

During the winter, two hours are employed, on each of the six evenings of the week, in drawing from the living model. For this purpose, subjects are provided by the Academy. Several rows of benches are arranged in an amphitheatre, rising one above another, and so illuminated by gas, that the flame by which the model is lighted comes only from one point, and is thrown strongly upon his body, by means of a tin reflector. The drawings of the students are similarly lighted—there being a separate jet for each three or four persons, the light of which is so thrown as not to interfere with the lighting of the model. About ten or twelve hours are devoted to one drawing, and each professor takes his turn in the arrangement of the figure in a suitable position. This class is thrown open to all members of the Academy—indeed, we do not know that it is closed to any artist.

The greatest liberality prevails in the management of the entire establishment. A delightful relation exists between the professors and students; and previous to the late political disturbances, which have tended somewhat to disturb the general harmony of feeling, a charming “esprit du corps” prevailed among the painters. Of late years, there has been a line of distinction, too strongly marked, between the older and junior artists. This, however, was perhaps to have been expected, as the rapid increase of their numbers precludes the possibility of an universal acquaintance.

There are three painting classes, independent of the landscape school, etc. Professors Sohn and Hildebrandt each have charge of one, and the director, Von Schadow, of the third or higher class. These classes are visited by their respective superintendents on alternate days. The professor examines the paintings of each student separately, points out the faults, and commends the merits, and these criticisms are always made with the models before him. After having attained a certain degree of proficiency in painting heads, in the two junior classes, the student is admitted to the higher class, under the supervision of director Von Schadow, where he begins to paint one of his own compositions. This is the last department previous to his being invested with the dignity and title of “Meister Maler.”

Among those who rank highest in the Düsseldorf school, LESSING, TIDEMANN, HUBNER, CAMPHAUSEN, JORDAN, RITTER, and SCHRÖDTER, stand conspicuous for composition and figures, and the two ACHENBACHS, Professor SCHIRMER, GUDE, WEBER, and SAAL, in landscape.

Several of the most prominent painters are foreigners. LEUTZE, although he does not altogether subscribe to the tenets of the school, occupies a very high rank, and is held in great admiration by the Düsseldorf artists. His wonderful feeling for color, great facility for composition, and vigor of expression in drawing, command universal attention and praise; but his rapidity of execution somewhat rebels against the orthodox Düsseldorf ideas of the “slow and sure” principle in art. Our readers have frequently had an opportunity of judging of his distinguished ability.

TIDEMANN, from whose pencil only a very small and comparatively unfavorable specimen is found in the Düsseldorf gallery, viz: the *Norwegian witch uttering an incantation for the cure of a sick child*, is a Norwegian by birth, but for years has been a student of the Düsseldorf school. He is a painter of great genius, and a favorite among his brother artists. GUDE is also a Norwegian, a man of not more than twenty-six or twenty-eight years of age, but of such acknowledged genius, that he has established, as it were, a school of his own, and has several imitators, the greatest merit of whose works, consists in the resemblance they bear to his. RITTER is a Canadian by birth—a “genre” painter of much talent. LESSING stands unrivalled and alone. The greatness of his conceptions, the beauty and truth of his coloring, the accuracy of his drawing, the infallibility of his knowledge of costume in its minutest details, and his striking delineation of character, place him, if not at the head, at least among the first of the historical painters of the age. As a landscape painter, also, he stands in the first rank, although the only one of his works we have, as yet, in the Düsseldorf collection, is perhaps not so favorable a specimen as might be desired of so great a master.

HUBNER owes much of his popularity to the very striking nature of the subjects he chooses. He aims at calling attention to popular abuses, such as the oppression of the poor, and the exactions of the nobility. Scenes also illustrative of the most pleasing characteristics of the different provinces of wide-spread Germany, form the subjects of his pictures. He is a painter of acknowledged talent, and his picture of the *Poacher's Death*, as well as that of the *Silesian Weavers*, (both in this gallery), are believed to have done much toward the removal of some of the oppressions which have for years past, weighed upon that unhappy country.

CAMPHAUSEN holds a high rank among the artists of Düsseldorf. In delineation of animals, particularly of horses, he stands almost unrivalled in Germany. KRUGER, of Berlin, is said to be the only German painter who compares with him in this branch of art. Camphausen is one of the “stock painters” (if we may use such an expression) of the Academy, having belonged to it, as a student and painter, upwards of thirteen years. He is now about thirty-two years of age. His *Godfrey de Bouillon* is one of his earlier pictures. The *Puritans entering a besieged castle*, and *Cavaliers taken prisoners*, are more characteristic of his later and more forcible manner of painting. He is very much admired for his great versatility of talent, and valuable social accomplishments.

SCHRODTER, whose *Falstaff enlisting his troops* has been so much and so justly admired, is one of those whose inexhaustible fund of humor and wit, and most enlivening convivial qualities, rendered Düsseldorf, some years since, a paradise of painters. He is now not at Düsseldorf, being engaged in painting some orders in Frankfurt. The most remarkable feature in his talent, is his skill in the composition of a peculiar style of arabesques, in which he introduces the most graceful groups of figures among vines and flowers. This mode of drawing, has been used by him in numberless etchings and illustrations of songs, etc. A singular combination of talent in two members of the same family, is displayed in the case of the brothers ACHENBACH. Their

fellow-artists are unanimous in their admiration and praise of these gifted painters. The elder is particularly celebrated for his marine pictures, in which he is thought to stand almost unrivalled.

SAAL, the painter of the *Fisherman's burial by moonlight*, lately exhibited at the Art-Union, as well as of a beautiful Norwegian winter scene, in the Düsseldorf collection, is a native of Coblenz, and not, as is generally supposed here, a Norwegian. He is about thirty years of age, and a most industrious and enthusiastic painter. He no longer resides at Düsseldorf, but at Kreuznach, near Bingen on the Rhine, where he is painting with great diligence.

Our countryman, WOODVILLE, from Baltimore, who has been for about four years past at Düsseldorf, is one who shows in his works, the advantage of being associated with thorough and careful painters, and surrounded by works of art, of so distinguished an order of merit as to furnish him with a high criterion, and enable him to form a true and just faculty of discrimination. Woodville did not devote a long period of time to the regular routine of the Academy, but pursued his studies very privately, exhibiting his works to but very few. He has received great benefit, however, from an intimate acquaintance with such men as Lessing, Camphausen, Jordan, and other of the most eminent artists, who are always ready to aid him with their advice, and to form his taste by affording him constant opportunities of seeing their own works in progress. From the circumstance of Woodville's never having exhibited any picture in Düsseldorf, his talent was, until lately, generally unknown, and he was estimated as an artist of only mediocre ability. He has recently, however, painted and exhibited a head and half figure (a costume portrait) of such extreme beauty of finish, and masterly execution, that it has excited universal admiration and astonishment, and has elevated him at once, although still a very young man, to a more than respectable rank among the Düsseldorf fraternity. We are glad to learn that we may shortly have an opportunity of judging for ourselves of the beauty of this work of art, as it has been purchased by a gentleman of this city, and will be exhibited at the Art-Union gallery. Woodville has derived great benefit from having pursued a course of careful study for some months, under the private instruction of Professor Sohn, at the house of the latter. This systematic cultivation of his talent, which had been before under less careful discipline, has proved of the most essential service to him, and there is no doubt that with moderate application and perseverance, he is destined to occupy a very high place in the list of American painters.

Professor CARL SOHN, who has charge of the antique class in the academy, ranks among the first of the portrait painters of Germany. He is an exquisite colorist, a most correct and thorough draughtsman, and possesses, in an eminent degree, the invaluable faculty of imparting his knowledge to others.

HILDEBRANDT is professor of another of the painting classes, and an artist of a high order of talent. It is to be regretted that his *Othello* presents so very unattractive an ideal of the Moorish hero, but the picture in point of color, drawing, and artistic detail, indicates great power and knowledge. Hildebrandt is one of those in whom the instructor harmonizes delightfully with the friend and companion. He is uni-

versally beloved by his pupils, and an invaluable adjunct to any festivity.

There is much that is fascinating in the life of an artist in Düsseldorf. The cheap rates of living, and the economical habits of the Germans, render his existence one peculiarly devoid of care. During the winter months, every facility is afforded him by the liberal provisions of Government, to prosecute his studies in the most advantageous manner. His associations all tend to improve and instruct him in his favorite profession. In the summer, during the vacation of the Academy, the painter packs a few clothes and some painting materials in a knapsack, and sallies forth, with a comrade, perhaps, upon a pedestrian excursion. This mode of travel is the most delightful possible for a young lover of nature and art, provided he possesses a moderate degree of enthusiasm and a healthy frame. He has thus opportunities of observing minutely the more rare and secluded points of scenery, and the most striking characteristics of the people. He sees life in its natural form—for nature is to be found only among the poorer classes. After having made a number of studies, and visited, perhaps, some fine collections of pictures, the artist returns to his labors, with a mind refreshed by relaxation, an imagination invigorated by the new objects presented to it, and a store of recollections to form subjects, upon which his fancy may work anew.

We will add a few particulars in relation to the expenses of a student at Düsseldorf, which may be of service to such as intend to resort to that school.

We believe the actual perquisites, or fees of the Academy, would be covered by ten American dollars per annum. For the course of Anatomy, there is an extra charge, amounting to less than three dollars. Painting and drawing materials cost about the same there as here. The models for the Life school are furnished by the Academy; but for the painting classes, the expense of them is paid partly by a certain sum allowed each week by the Academy, and the rest by subscription among the students. The male model generally receives from seventy-five cents to one dollar and a half (from one to two Prussian thalers) daily; the female, somewhat less—so that, supposing five students work at the same time from one model, the expense to each, reckoning the aid from the Academy, becomes trifling. This aid is not continued during the vacations, when many students still continue to paint from the models.

A good furnished room may be had for six or seven dollars per month, and the meals would cost not more than half a dollar per day. It may be seen, therefore, that to an economical person, the cost, both of tuition and living at Düsseldorf, is very moderate.

J. W. E.

FRA ANGELICO.

A SKETCH OF EARLY ITALIAN ART.

FLORENCE is associated, much more than Rome, with the history of Art, and the works of the early Italian Masters. It is true that the Vatican contains the most celebrated pictures in the world, the “Transfiguration” of Raphael, and Domenichino's “Communion of Saint Jerome,” and that the Roman Galleries, public and private, are rich in the productions of almost every school. But very few of these works seem, by any natural connection, to belong to